

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 113

TOLEDO, OHIO

SEPTEMBER, 1946



PHARMACY VASE

FLORENCE, ABOUT 1475

GIFT OF EDWARD DRUMMOND LIBBEY



MUSEUM NEWS

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FOUNDED BY EDWARD DRUMMOND LIBBEY

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.
George W. Stevens

EDITORIAL

MEMBERS Mean Much to the Museum.

We have frequently spoken of the value of their moral support—the encouragement their mere existence, in quantity, lends to the staff—the feeling of substantial backing their enlightened interest gives to the Trustees.

But let us be quite practical—commercial, if you will.

The Members' cash donations, whether through many in the ten-dollar bracket or the lesser number of the larger contributing and sustaining fees, are of substantial help in paying the monthly bills.

Our general educational work, unlike that of the School or in music, has never had its own endowment. For greater efficiency and to save money we consolidated it with the School some time ago. But that does not mean that it can be supported from School funds, for they have long been in the red. We have always counted on the contributions of the Members for a substantial part of the support of our broad program of education for all the people, and particularly the children, of Toledo. We must continue to do so.

Moreover, every indication now is that our problem, which during the war years has been largely that of effecting economies, must now become that of providing increased funds for enlarged activities.

THE TOLEDO MUSEUM OF ART NEWS

Since the war's end our attendance has been increasing, public and parochial school classes in greater number have been visiting the Museum, an enlarged interest in our adult activities has made itself manifest. To meet the most pressing and important of the renewed demands we have increased our facilities and expanded our offering. That they may be further extended as conditions warrant we must have a constantly growing membership, and far more frequent transfers from the Active to the Sustaining and Contributing classes.

ITALIAN MAJOLICA IN THE MUSEUM

FROM the fourteenth to the sixteenth century there was produced in Italy the finest of the decorated pottery, glazed, painted, and lustred, known as majolica. The wares were highly regarded then, as now, and were sought after by rulers and nobles. Many of the pieces were made to order, and have as their decoration coats-of-arms of the famous families for which they were made. Each Italian city of importance had its pottery, usually under the patronage of the prince or other head of government, and there was great rivalry between the towns. Distinctive styles were developed, so that in most cases it is not difficult to recognize the source of each piece, even when they are not signed.

Recently four interesting and diversified examples have been added to the Museum's collection of majolica, bringing the total of outstanding pieces of this important period to seven. The three plates previously owned represent the characteristic workmanship of the towns of Gubbio, Castel Durante, and Siena, all dating from the early years of the sixteenth century.

A Florentine two-handled vase just acquired dates from about 1475. Its beautiful decoration, a jumping ibex surrounded by leaves and ornaments, is painted in blue on a cream ground. On each handle appears a crutch in copper green, the device of the Hospital of Santa Maria Nuova in Florence, identifying the piece as a type of jar used for drugs, with which it was customary to equip the hospital pharmacies. Above the crutch are the initials T B,—probably those of the potter. This drug vase was formerly in the Imbert Collection, Rome, and was exhibited in Paris in 1911.

The town of Deruta, near Perugia, on the Tiber, was noted for the gold-lustred pottery which it produced in the sixteenth century. A fine plate of this ware, made about 1500, is now in the Museum's collection. The design is an interesting and unusual one, consisting of two clasped hands below a crown and the inscription on a scroll



LUSTRED PLATE

DERUTA, ABOUT 1500

GIFT OF EDWARD DRUMMOND LIBBEY

"Sola Fides Sufficit". It has been suggested that the plate honors a marriage between two notable families. This is not unlikely, as large plates—this one is fifteen inches in diameter—were frequently made to commemorate celebrations of such events. The rim of the plate has a decoration of pointed rays alternating with formal radial bud motives and the beauty of the piece is enhanced by a soft golden lustre which suffuses its surface. This important piece was once in the Mannheim Collection, Paris, later in the Pierpont Morgan Collection, New York. It was exhibited in Paris at the Musée Guimet in 1897.

An early type of pottery is represented by a small conical bowl decorated in "sgraffito" or incised lines. It was made in Lombardy around 1500 and was formerly in the collection of Herr Campe, Hamburg, and in the famous Mortimer Schiff Collection, New York. It was exhibited at the Metropolitan Museum from 1937 to 1941.



PORTRAIT VASE

SIENA, FIFTEENTH CENTURY

The inside surface of the bowl is completely covered with a mottled brown, green, and yellow slip, covered with a yellowish glaze. In a hexagonal medallion surrounded by conventional foliage is a profile portrait bust of a young man with curly hair and a high cap adorned with a plume. The young man is said to represent Gianfrancesco Gonzaga, a younger son of the great Ludovico Gonzaga of Mantua, and closely resembles a portrait drawing of him in the Uffizi at Florence. The "sgraffito" ware is characteristic especially of central and northern Italy and the technique probably derives from Byzantine pottery of the Middle Ages.

A popular and attractive decoration for Italian majolica is the portrait. Not one, but three portraits adorn a three-handled vase of the late fifteenth century, from Siena. The spherical body on a low, footed base, is covered with a white glaze, and between each handle is a bust in profile enclosed in a wreath, painted in blue, light green,

THE TOLEDO MUSEUM OF ART NEWS

ochre and manganese. The one female portrait shows a fair-haired girl in white cap and green bodice with yellow front. In the background are the letters BARNA.BEA.B. (Barnabea Bella). The second space is occupied by a head of a young man with fair hair and purple and green cap. A male portrait resembling the depictions of a Roman emperor is the third of the group. Whether this vase is purely ornamental or had some significance as a presentation piece is not known. It comes from the Mortimer Schiff Collection and was formerly in that of Mannheim, Paris, and Morgan, New York.

The Museum's Italian majolica collection now illustrates one of the great periods in the history of ceramics and the height of the development in Italy. It is hoped eventually to add earlier and later examples which will trace the growth of the art from simple shapes decorated with geometric patterns in monochrome to the highly pictorial and richly ornamented wares of the late sixteenth and early seventeenth century.

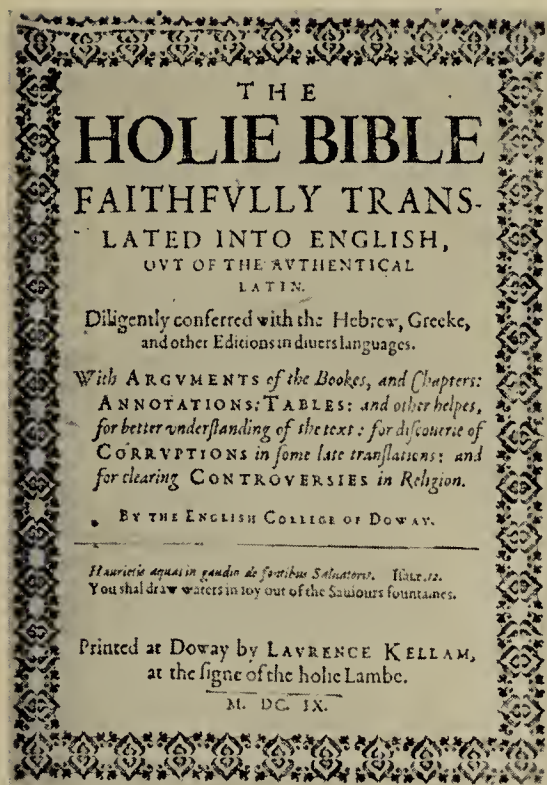
N. L. J.

THE DOUAI-RHEIMS OLD TESTAMENT

FOR over a thousand years the Latin Vulgate, popular translation of the Bible and the product of the untiring labors of St. Jerome, held first place in the hearts and minds of Christian people. But with the Reformation and the violent dialectics of enraged divines and reformers, the old Vulgate was denounced as full of errors, as perhaps it was after ten centuries of hand-copying manuscript from manuscript without reference to the original text of St. Jerome. The invention of the printing press had made it possible to print and circulate the many versions arranged by exponents of various dogmatical points. In the midst of these controversies, English Catholics were without a Bible upon whose accuracy they could depend. To supply a reliable text for this urgent need, Gregory Martin, William Allen and Richard Bristow of the English College at Douai undertook to make an English translation of the Vulgate from St. Jerome's original manuscript. Their labors at Douai were imperiled by England's hostile relationship with Spain. In 1578, therefore, the scholars from Spanish-controlled Douai sought sanctuary in Rheims, France, where in 1582, the New Testament was printed. The Old Testament was ready for publication at that time, but because of lack of funds, was not published until 1609.

The Museum has recently purchased, from the sale of the 8th portion of the famous Harmsworth Trust Library, a first edition of this Douai-Rheims Old Testament which was "printed at Doway by Lawrence Kellam, 1609-10." It will take its place with the Rheims

THE TOLEDO MUSEUM OF ART NEWS



Old Testament of 1582, which is already in the George W. Stevens Collection of Books and Manuscripts.

The Harmsworth Trust Library, which included an exceptionally large group of English and Foreign Bibles and New Testaments, is the collection of the late Sir R. Leicester Harmsworth, famed collector of rare books. Sir Leicester, member of a noted English publishing family, was the brother of Lord Rothermere, publisher of such noted English journals as the Daily Mail, Daily Mirror, London Daily News, and of Lord Northcliffe, who was England's Director of Propaganda

during World War I. Lord Northcliffe owned over a hundred English newspapers among which were the Daily Mail and the London Times.

M. D.

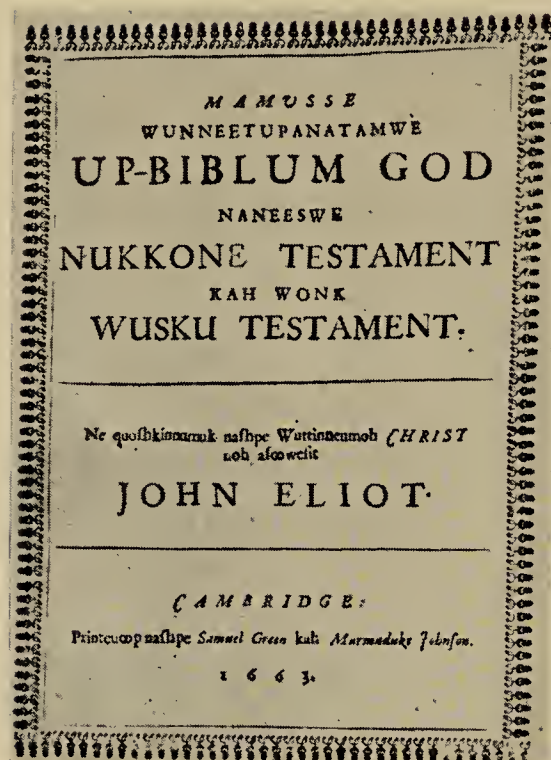
THE ELIOT BIBLE

IT has been said of the Bible "Four thousand years cling about it. A full millenium of myths and legends passed into it, another millenium was consumed in the writing; bitter battles over canon and creed occupied a third; a fourth has been the ever-continuing translations into modern tongues."¹

One very interesting translation is that in the Massachusetts dialect of the Algonquin Indian language. This translation was made by John Eliot, "Apostle to the Indians". Eliot was born and educated in England. Shortly after he was graduated from Jesus College, Cambridge, he became a Puritan. In 1631 he emigrated to the Colonies, and in 1632 became "teacher" to the church at Roxbury, Massachusetts. Inspired with a desire to convert the Indians, he perfected himself in their dialects. He first preached to them in their own tongue in 1636 at Nonatum (Newton), Massachusetts. With the aid of a young Indian he translated the Lord's Prayer and the Ten Commandments into the Algonquin language. He then

¹ Bates, Ernest Sutherland, Biography of the Bible, New York, 1937, page 3.

THE TOLEDO MUSEUM OF ART NEWS



attempted the ambitious work of translating the Bible into Algonquin. This was a prodigious task as it was necessary for him virtually to create a written language by transposing the spoken tongue into its written equivalent. The New Testament was printed in 1661 at the Cambridge Press by Samuel Green and Marmaduke Johnson. The entire Bible was completed by 1663 and was the first translation of the Bible into an Indian dialect, as well as the first Bible, in any language, to be published in the American Colonies.

Twelve years later, during King Philip's War, Eliot's Algonquin congregation was scattered. During the years knowledge of the dialect in which he wrote has gradually died out, until, it is believed there is no one living who could retranslate this Indian Bible into English.

The Museum also acquired from the sale of the Harmsworth Trust Library, a first edition of this Eliot Indian New Testament. This volume was one of forty copies sent to England for it contains English titles, and includes a dedication to Charles II. M. D.

EDUCATIONAL CONCERT SERIES

FOLLOWING the success of the festival of chamber music by Beethoven last season, a similar series devoted to works of Brahms will be presented on Sunday afternoons, October 13, 20 and 27. Among the participants will be the Chicago Symphony Quartet, of which John Weicher is first violinist; Frances Magnes, violinist; William Masselos, pianist; Robert Lindemann, clarinetist.

On November 24, the Randolph Singers will make their first Toledo appearance in a program of English madrigals and other early vocal music. The world-famous Budapest String Quartet will return after an absence of several years for a concert February 16.

In cooperation with the Toledo Chapter of the American Guild of Organists, two recitals will be given in the Peristyle. The cele-

THE TOLEDO MUSEUM OF ART NEWS

brated Marcel Dupre, organist of St. Sulpice in Paris, will play October 16. Of added interest will be the appearance of his daughter, Marguerite, who will be heard with him in a work for organ and piano. Virgil Fox, one of America's finest organists, and recently appointed to the Riverside Church in New York, will appear April 9.

Robert Goldsand, the noted Viennese pianist who is now a member of the faculty at the Cincinnati Conservatory of Music, will be presented in three recitals in which he will trace the development of literature for the piano. These events will be under the joint auspices of the Toledo Piano Teachers' Association and the Museum, and will take place on March 16, April 13 and May 11.

As in the past, tickets will be required for these concerts. They will become available to the public at no cost beginning two weeks before each event. Patrons are asked not to write for them before then. They may be secured at the Museum Information Office and by written request with a stamped envelope enclosed. A. B. B.

ART APPRECIATION AND ART HISTORY

TWO new lecture courses will be given this season, in Art Appreciation and in Art History. Both are planned for university students in particular, but are open to anyone interested, and each lecture is a complete unit. Art Appreciation, given on Tuesday and Thursday afternoons from four to five-thirty o'clock, is a one semester course which will be repeated the second semester and for which three hours credit is given at the University. For Art History, a two semester course on Thursday afternoons from three to five o'clock, three semester hours credit will be offered. The course may be taken one semester or both. Lectures will be illustrated with lantern slides and objects in the collections of the Museum.

The lecture course, The Arts of the Orient, will be given at the usual hour, from four to five o'clock on Fridays. This year the subject will be Japanese Painting and the Japanese Woodblock Print, illustrated from the Museum's collection, and from slides, photographs and color reproductions. Historical, social and religious backgrounds will be considered for their potent influence in determining varying characteristics of pictorial art throughout the centuries, but the chief emphasis, of course, will be upon significant artistic qualities. Each lecture is planned as an entity in itself, and all are open to the public. Students registered at Mary Manse College or the University of Toledo will receive two hours credit each semester.

MUSEUM OPPORTUNITIES FOR ADULTS

TO the person unfamiliar with the opportunities offered the public in the Museum School, the following paragraphs will come as a pleasant surprise. A broad field of courses for which there is no tuition charge presents a happy answer to the Toledoan who desires a chance to draw, paint, model in clay, or study art masterpieces.

A view of the work in the School's September exhibit will give an adequate survey of the past year's work and a taste of what the adult classes offer for the coming year.

Drawings by the masters of the past have acquired much acclaim in exhibitions of 1945 and 1946. This subject has been given special attention, also, in Museum classes. The pen, brush, pencil, and crayon have been treated as a means of expression, not merely as a tool for recording a draughtsman's knowledge. Consequently one feels, upon seeing the figure and still-life drawings in the exhibit, that the student not only learned, but also enjoyed the experience.

The study of design gives a quickened sense of color and pattern. This prepares the student for painting and helps him to appreciate the beauty in the Museum collections. In conjunction with the knowledge gained in home furnishing classes, an understanding of design also assists him in his selection of clothing and objects for his home.

Both a challenge and a pleasure, modelling in clay provides another form of art expression, and experiments with casting, glazing, and firing result in ceramic pieces of exceptional beauty.

Much aware of the most modern approach to art, the School of Design realizes that water color is an outstanding medium of the present-day painter and offers several classes in which it may be studied. Visitors to the exhibit of adult work will enjoy the great variety of expression obtained by students. They have depicted cafe, depot, and street scenes as well as still lifes they arranged in the classrooms. Some of these are in transparent water color while others are in gouache or casein, a new medium very encouraging to the beginning student and well adapted to the painting of solid form and interesting texture.

In addition to the studio courses, there is offered a splendid opportunity for acquiring a knowledge of great painting and its significance in the modern cultural pattern. This may be found in art history and appreciation classes, several being offered this year.

Students of Toledo University and Mary Manse College may take any of the subjects for credit, and those in educational work find the teacher training classes practical and inspirational.

THE TOLEDO MUSEUM OF ART NEWS



ROADSIDE MARKET

MRS. EARL GREEN

PAINTING IN GOUACHE FOR ADULTS

Thus a broad program for technical accomplishment, creative expression, and art understanding is available to those of the Toledo public who seek pleasurable and profitable hours at the Museum which was established for them. Practical advice will be given on registration day Thursday, September 5, to anyone who needs assistance in selecting suitable courses. Z. M. C.

PRE-CONCERT LECTURES

A SERIES of talks on the music to be heard on programs of the Peristyle concert series will be offered on Tuesday evenings, with one exception, at 7:30 o'clock in Room 213. The series is planned for all who attend the concerts and any other persons who enjoy hearing recordings and discussion of the major works to be performed. Dates have been chosen so that the talks will precede the concerts by only a few days. The list is as follows: Oct. 1, James Melton's program; Oct. 29 and Nov. 5, Philadelphia Orchestra program; Nov. 19, Gregor Piatigorsky's program; Dec. 3, Boston Symphony program; Jan. 14 and 21, Pittsburgh Symphony program; Jan. 28 and Feb. 2 (Sunday afternoon), Minneapolis Symphony program; Feb. 25, Alexander Uninsky's program; Mar. 4 and 11, Cleveland Orchestra program.



FIGURE COMPOSITION

NED MATTIMOE, AGE 11

THIRD YEAR COLOR, DESIGN AND DRAWING

CHILDREN'S DAY AT THE MUSEUM

CLASSICAL today is the comment by the bored child in an ultra-progressive school who plaintively asked his teacher, "Do I have to choose what I want to do today?" Far different is the eager request by the young Museum student, "May I start now? I have a new idea—some animals in a jungle". To understand why the young painter attending Saturday classes is seldom at loss for a subject to express, one must notice that he is not presented with paper and paint and told to go ahead and "express himself". Instead, he is exposed to a wealth of art masterpieces and is encouraged to become the keenest observer of people, scenes, and activities in his daily life.

Special art appreciation talks for children are given each Saturday. At that time the lecturer conducts a discussion revolving about an art example chosen to illustrate the attainment of certain art standards. The children who participate regularly become astonishingly capable of criticizing a piece as to composition, color, and form.

A brief but similar experience is offered also in the painting classes. The youngest children may visit with their teacher a thirteenth century stained glass window in the Museum. They discover that the Madonna and Child are there depicted in jewel-like colors and that leaded outlines are used to enclose the color areas.

THE TOLEDO MUSEUM OF ART NEWS

Upon returning to their classroom they then paint, with this enriched experience to aid their naturally active imaginations. The results are not copies of the Madonna. Instead there may be a Jack-in-the-Box, three little girls jumping rope, or people going to church. What, then, have they accomplished besides freedom in their choice of subject matter? The answer may be found by observing the thoughtful manner in which the young painters select colors that express their idea, the taste with which they use an occasional dark line. A discovery of the satisfaction found in repeating shapes may lead them to brush in beautifully patterned areas.

This cycle of observation, discussion, and creative activity may be observed in all of the children's classes. The child learns to see, to feel, and to think. Then he continues the experience by expressing his own reaction to the various stimuli. He becomes the person who enjoys a fine piece of sculpture or the colorful array of fruit at the neighborhood grocer's. Moreover, he learns to use the various tools of art to make something beautiful.

Z. M. C.

MUSIC CLASSES FOR YOUNG PEOPLE

SIX classes in music for children and young people will be offered this season. For the first time, the class in appreciation for the youngest children is being divided into two groups in order to better adapt the work to the respective age levels.

Music for the Young Child, for four- and five-year-olds, will be on Thursday mornings at 9:30 o'clock. In this pre-school class the children will have their first experience in learning to listen. They will participate in music through singing and rhythmic movement.

All other music classes for children and young people will meet on Saturday mornings. Elementary Music Appreciation will now include children of the first, second and third grades only. Meeting at 10:15 o'clock, it will continue the development of good listening. Here they learn to respond to more difficult rhythms and melodies, and will hear music played on the phonograph and piano.

A class in Advanced Harmony for junior high and high school students will meet from 9 to 11 o'clock. A thorough review of work covered in the past year will be made during the first few weeks. Credit is available to qualified students.

Recreational Singing is open to all who enjoy this form of participation in music. Folk songs of many countries and some of the simpler art songs will be used. This group will meet at 11 o'clock.

A complete list of topics for Intermediate and Advanced Music Appreciation will be found elsewhere in this issue of Museum News.



LISTENING TO RECORDS ENCOURAGES INDIVIDUAL ENJOYMENT OF MUSIC

SCHOOLS USE THE MUSEUM

WITH the alleviation of the pressure of the past few years, with the greater facility in transportation, and the change of emphasis on educational objectives due to the war years, the Museum is offering to the Toledo schools a greatly expanded art and music program. An outline pattern for this year has been planned which is flexible enough to be adapted to the variations existing within the limits of each grade. These teacher-directed discussions will be based chiefly on the Museum collections. The art talks will occasionally be supplemented with slides and other illustrative material pertinent to the subject; records and piano will be used to supplement the music lectures.

A special effort is being made to relate great movements in art and music to the material the child is studying in the classroom. In the first three grades the classes will explore the meaning and scope in both fields in delightful story form. In the fourth grade the drama of art is played against the backdrop of history and geography

THE TOLEDO MUSEUM OF ART NEWS

learned at school. For the fifth grades, the understanding of American life and history is enlarged by the discovery of its music and art. These two cultural fields are explored in the sixth grade as they are found in the Old World.

This year each class will have an opportunity to use paint in a Museum classroom. Through the actual painting experience, the child may achieve a deeper appreciation for the paintings of the old masters as well as discovering the great personal pleasure of creating. Many of the teachers have welcomed this opportunity to see art in action.

Lectures for junior and senior high school are arranged individually according to the needs of the classes. The Museum offers an exceptionally fine course in art and music which has been correlated with literature as taught in the senior high school. The principal emphasis in music will lie in the student's hearing the great musical settings of the famous writings they are studying. Paintings, engravings, and etchings in the Museum's collection are used in conjunction with slides of other famous works of art to complete the all-over picture of the cultural life the students investigate in their literature courses.

E. B.

THE RECORD LIBRARY

THE Museum's Record Library continues to be popular with the people of Toledo and surrounding area. The collection, which is located in Room 105, now contains approximately 4,500 recordings, with almost every type of music represented. Any record that can be replaced without too great difficulty may be borrowed for use at home, and all may be heard here. The Library is open on Monday, Wednesday, Friday, and Saturday afternoons from 2:30 to 4:30.

MUSIC LITERATURE AND APPRECIATION

A NEW course for adults in Music Literature and Appreciation will be given this year during the first semester. Although planned primarily for university students who are preparing to become elementary school teachers, it will be open to all interested persons. The class meets on Monday afternoons from four to six o'clock and credit is offered at the University of Toledo. Included in the work will be a study of the forms of music heard at concerts, informal discussions of current concerts and radio broadcasts.

THE TOLEDO MUSEUM OF ART NEWS



TREES

CHRISTINA PAVLOS

SECOND YEAR WATER COLOR FOR ADULTS

SCHEDULE OF EDUCATIONAL ACTIVITIES

THE VISUAL ARTS AND THE CONTEMPORARY WORLD

Tuesday and Thursday Afternoons at 4:00 o'clock

- | | | |
|-------|----|--|
| Sept. | 12 | The Visual Arts: Their Elements and Changing Definitions |
| | 17 | A Working Vocabulary of the Arts |
| | 19 | Human Needs: Architecture and the Problem of Shelter |
| | 24 | Architecture and the Function of Decoration |
| | 26 | Architecture and the Community |
| Oct. | 1 | The Tools of Living: From Pre-History to the Greek |
| | 3 | The Tools of Living: Greek Harmony and Roman Taste |
| | 8 | Roman Patterns in the Dark Ages |
| | 10 | The Cloister and the Barony |
| | 15 | Man and a God-centered World |
| | 17 | Urban Living Patterns: The Rise of City-States |
| | 22 | The Development of Guilds and Craftsmanship |
| | 24 | Renaissance Taste: The Rediscovery of Classicism |
| | 29 | The Renaissance Prince: The Arts Become Self-conscious |
| | 31 | The Rise of the Baroque: Religion and Secularism |
| Nov. | 5 | The Age of Decoration |
| | 7 | Kings and Connoisseurs |
| | 12 | The Rise of Industrialism: The Middle Class |

THE TOLEDO MUSEUM OF ART NEWS

- Nov. 14 The Artist Escapes into Romanticism
19 Science and an Expanding World
26 The Fine Arts and the Philosophy of Esthetics
28 The Artist and the Public Part Company
Dec. 3 The Cult of the Art Critics
5 The Artist and Contemporary Needs
10 Sculpture: A Study in Techniques
12 Painting: A Study in Techniques
17 The Graphic Arts: A Study in Techniques
Jan. 2 Advertising, Illustration, and Industrial Design
7 The Arts in Home Planning
9 The Arts in City Planning
14 "Let the Buyer Beware"
16 General Review and Discussion
21 Examination

RENAISSANCE ART IN ITALY

Thursday Afternoons at 3:00 o'clock

- Sept. 12 Introduction to the Study of Italian Renaissance Art
19 Medieval Patterns and New Ideas in Siena
26 Giotto Opens the Door to Renaissance Painting
Oct. 3 The Function of Art in Renaissance Italy
10 The Humanistic Approach to Architecture
17 Ghiberti, Master of Relief Sculpture
24 Donatello Rescues Sculpture from Medieval Restrictions
31 Donatello's Followers, Rossellino and Desiderio
Nov. 7 Verrocchio, Painter, Sculptor, and Teacher
14 Masaccio, the Experimentalist
28 Piero della Francesca and the Monumental Style
Dec. 5 The Artist's Scientific Curiosity
12 Fifteenth Century Madonna Paintings in the Toledo Museum
Jan. 2 Florentine Life Reflected in Painting
9 The Bellinis and the Pageantry of Venice
16 Examination
30 The High Renaissance in Florence and Rome
Feb. 6 Leonardo da Vinci, Genius of the Renaissance
13 Michelangelo, the Man
20 Michelangelo, the Painter
27 Michelangelo, the Sculptor and Architect
Mar. 6 High Renaissance Architecture
13 High Renaissance Sculpture
20 Raphael, the Sublime Painter
27 Contemporaries of Raphael

THE TOLEDO MUSEUM OF ART NEWS

- April 11 North Italian Painters
18 The High Renaissance in Venice
25 Titian, Grand Master of Venetian Art
May 1 Titian's Followers
8 Caravaggio and the Baroque Style
15 Late Renaissance Sculpture and Architecture
22 The Italian Renaissance Influences Northern Europe
29 Examination

THE ARTS OF THE ORIENT — JAPAN

Friday Afternoons at 4:00 o'clock

JAPANESE PAINTING AND RELATED PICTORIAL ART

- Sept. 13 First Efforts: The Early Centuries of Our Christian Era
20 Sixth and Seventh Century Japan: Impact of Buddhist Art
27 Japanese Painting Forms: Frescoes, Scrolls, Screens
Oct. 4 Equipment and Techniques Used by Japanese Painters
11 Wall-paintings at the Temple Horyu-ji, 700 A.D.
18 Japanese Art Expands in Eighth Century Japan
25 A Golden Age Develops in the Newly-built Kyoto
Nov. 1 The Flowering of Buddhist Painting in the Heian Period
8 Appearance of a New Style: Yamato-e, Peculiar to Japan
15 Overthrow of Imperial Power: Art in a Military Era
29 A New Phase of Buddhism Inspires an Idealistic Style
Dec. 6 Spiritual Quality in Black and White Impressionism
13 A New Note Injected into a Classic Style
Jan. 3 Brilliant Decorative Art in an Era of Flamboyant Splendor
10 Pictorial Resumé of Painting in Japan before 1650 A.D.
17 Special Interpretation
24 Gallery Talk: Unique and Charming Uses of Pictorial Design
31 The Ukiyo-e, or Passing World, School of Popular Art
Feb. 7 Modifications of Old Styles in Later Japanese Painting
14 A New Tendency toward Naturalistic Expression
21 The Beginning of Modern Japan: Great Painters of the Time
28 Painting in the Twentieth Century and Its Trends

THE JAPANESE WOOD-BLOCK PRINT

- Mar. 7 Introduction: Early Phases of the Graphic Arts in Japan
14 The Primitives: Moronobu, Kwaigetsudo, The Torii School
21 The Technique of the Japanese Woodblock Print in Color
28 Early Polychrome Masters, Beginning with Harunobu

THE TOLEDO MUSEUM OF ART NEWS

- April 11 Layer Polychrome Masters: Peak of Graphic Art in Japan
18 Popularity of Landscape Prints: Hiroshige and Hokusai
25 Modern Woodblock Print Designers: Kiyochika and Goyo
May 2 New Techniques in Modern Prints: Hiroshi Yoshida
9 Other Woodblock Artists of the Modern Renaissance
16 Illustrated Resumé: Pictorial Art since 1600 A.D.
23 Special Interpretation

MUSIC FROM 1850 TO 1900

Tuesday Mornings at 10:30 o'clock

- Sept. 10 Music at the Middle of the Century
17 Liszt and the Expansion of Romanticism
24 The Beginnings of the Symphonic Poem
Oct. 1 An Appraisal of Brahms
8 Brahms: Clarinet Quintet
15 Brahms: Horn Trio
22 Brahms: Trio in C Major
29 Wagner and the Music Drama
Nov. 5 Tristan and Isolde, Act I
12 Tristan and Isolde, Act II
19 Tristan and Isolde, Act III
26 The French Art Song
Dec. 3 Trends in French Music
10 The Growth of Italian Opera
17 Verdi: Otello
Jan. 7 Puccini: Tosca
14 Nationalism in Music
21 Edvard Grieg
28 The Renaissance of English Music
Feb. 4 Edward Elgar
11 Antonin Dvorak
18 Bedrich Smetana
25 Spanish Music
Mar. 4 The Russian Five
11 Moussorgsky: Boris Godounoff
18 Tchaikovsky and Russian Music
25 The State of Church Music
April 8 The Organ in the 19th Century
15 Gounod as Religious and Operatic Composer
22 French Opera
29 Saint-Saens, a Versatile Musician
May 6 César Franck, the Mystic
13 Gabriel Fauré
20 The Advent of Impressionism
27 The American Scene in the Nineties
June 3 Music Seeks New Directions

THE TOLEDO MUSEUM OF ART NEWS



GREYHOUND BUS STATION

LOIS ANN LEVEY

HIGH SCHOOL CLASS

INTERMEDIATE MUSIC APPRECIATION

ADVENTURES IN MUSIC

GRADES 4 THROUGH 8

Saturday Mornings at 9:00 o'clock

- | | | |
|-------|----|------------------------------------|
| Sept. | 7 | Registration |
| | 14 | Tunes which Return |
| | 21 | Patterns in Music |
| | 28 | Music Has Rhythm |
| Oct. | 5 | A Familiar Story |
| | 12 | An Eighteenth Century Musicale |
| | 19 | A Backward Glance |
| | 26 | Phantom Music |
| Nov. | 2 | Who Plays in an Orchestra? |
| | 9 | Moods in Music |
| | 16 | Music of Our Land |
| | 23 | A Composer Writes for His Daughter |
| Dec. | 7 | A Game with Tunes |
| | 14 | The Story of the Carol |

THE TOLEDO MUSEUM OF ART NEWS

- Jan. 4 An Old Legend
11 The Dance Parade
18 A Concert Prevue—Pittsburgh Orchestra
25 Old Friends Return
Feb. 1 A Concert Prevue—Minneapolis Orchestra
8 More about an Orchestra
15 Folk Music of the British Isles
22 A Fairy Tale
Mar. 1 Dances Old and New
8 A Concert Prevue—Cleveland Orchestra
15 Review
22 Beethoven Composes a Symphony
29 A Musical Story
April 12 Myths in Music
19 Mozart Entertains
26 Our South American Friends
May 3 Old Favorites
10 Secret of Suzanne
17 A Musical Conversation
24 Excursions into Great Music
31 Retracing Our Steps
June 7 Closing Program

ADVANCED MUSIC APPRECIATION

OUR MUSICAL HERITAGE

GRADES 9 THROUGH 12

Saturday Mornings at 11:00 o'clock

- Sept. 7 Registration
14 Building a Background
21 The Composers Materials
28 What is Jazz?
Oct. 5 A Chamber Music Recital
12 An Opera by Puccini
19 More Music by Brahms
26 Looking Backwards
Nov. 2 An Overture
9 What is a Concerto?
16 A Romantic Concerto
23 Reviewing Our Work
Dec. 7 Music for a Ballet
14 Music for an Oratorio

THE TOLEDO MUSEUM OF ART NEWS



FARM SCENE

TED PRUETER, AGE 11

FIRST YEAR COLOR, DESIGN AND DRAWING

Jan.	4	A Tone Poem
	11	Visit to the Peristyle Organ
	18	A Concert Prevue—Pittsburgh Orchestra
	25	Old Friends Return
Feb.	1	A Concert Prevue—Minneapolis Orchestra
	8	Early History of the Piano
	15	Beethoven Writes a Sonata
	22	More about Beethoven
Mar.	1	Romanticism in Piano Music
	8	A Concert Prevue—Cleveland Orchestra
	15	Review
	22	Wagner Contributes to Opera
	29	Development of the Symphony
April	12	Further Study of the Symphony
	19	Completing Our Symphony
	26	Retracing Our Steps
May	3	The Art Song
	10	A Romantic Opera
	17	Modern Piano Music
	24	Glancing Back at a Year's Work
	31	Program by Class Members
June	7	Closing Program

THE TOLEDO MUSEUM OF ART NEWS

MUSEUM NEWS

For an exhibition called Museum's Choice, arranged by the Museum of the Rhode Island School of Design, Providence, which included American paintings recently acquired by leading museums, there was sent from Toledo the Blue Necklace by Eugene Speicher, Gladys Rockmore Davis' End of Summer, and The Red Skirt by Alexander Brook. The exhibition was also shown at the Addison Gallery of American Art, Andover, Mass.

One of the Museum's paintings by George Inness,—The Olives, a bequest of the late Jefferson D. Robinson,—was included in the Inness exhibition organized by the George Walter Vincent Smith Art Gallery, Springfield, Mass. It was shown there and at the Brooklyn Museum and the Montclair Art Museum, Montclair, N. J.

Our Gauguin painting, Street in Tahiti, was one of the outstanding pictures in the Gauguin Exhibition held recently at the Wildenstein Gallery, New York. For its annual exhibition to benefit the Goddard Neighborhood House, New York, the same gallery has invited our Toulouse-Lautrec, Woman in the Garden.

Two contemporary European paintings from the Museum's collection were lent recently for exhibition in other museums; Flower Girl by Carl Hofer, to the Allen Memorial Art Museum, Oberlin, and A Sussex Farm by Duncan Grant, to the Institute of Modern Art, Boston.

The Museum's important portrait of Josiah Martin by Robert Feke, early American painter, is being lent to the Whitney Museum of American Art, New York, for an exhibition of the work of that artist.

The Walters Art Gallery, Baltimore, Maryland, will exhibit our landscape, Dream of Arcadia by Thomas Cole, in its showing of paintings of the Hudson River School, this autumn.

Several of the Museum's paintings have recently been shown at the Colorado Springs Fine Arts Center. Early in the season the Museum lent its Goya, Bull Fight, and Bol, Girl at Window, for an exhibition of Old Masters. There is now being shown in Colorado Springs, House in the Pines by Sidney Laufman, and Luigi Lucioni's Design for Color, included in the show of Recent Acquisitions in American Museums.

THE TOLEDO MUSEUM OF ART NEWS

CALENDAR OF THE WEEK

Sundays:	3:00 P.M.	Tours and Talks in Museum Galleries
	4:00 P.M.	Educational Concerts and Recitals
Mondays:	4:00 P.M.	Music Literature and Appreciation
Tuesdays:	10:30 A.M.	Music from 1850 to 1900
	1:00 P.M.	Advanced Work in Tempera and Water Color
	2:00 P.M.	First and Second Year Color and Design
	4:00 P.M.	Elementary Handicrafts
		Art Appreciation—The Visual Arts and the Contemporary World
	7:00 P.M.	First and Second Year Drawing
		First and Second Year Tempera Painting
		First Year Modelling
Wednesdays:	10:00 A.M.	Second Year Modelling
	2:00 P.M.	First Year Modelling
Thursdays:	9:30 A.M.	Music for the Young Child
	3:00 P.M.	Art History—Renaissance Art in Italy
	4:00 P.M.	Art Activities in the School
		Art Appreciation—The Visual Arts and the Contemporary World
	7:00 P.M.	Water Color Painting
		First and Second Year Color and Design
		Second Year Modelling
Fridays:	2:00 P.M.	First and Second Year Drawing
	4:00 P.M.	Arts of the Orient—Japan
Saturdays:	9:00 A.M.	Children's First, Second, Third, Fourth and Fifth Year Color, Design and Drawing
		Harmony for High School Pupils
		Intermediate Music Appreciation for Children
		Art Appreciation and Painting for Children 8-9
	10:15 A.M.	Elementary Music Appreciation for Children
		Art Appreciation and Painting for Children 8-9
	11:00 A.M.	Children's First, Second, Third and Fourth Year Color, Design and Drawing
		Advanced Music Appreciation for Children
		Recreational Singing for High School Pupils
	11:30 A.M.	Art Appreciation and Painting for Children 8-9
	1:30 P.M.	Art Talk for Children
	2:00 P.M.	Children's First and Second Year Color, Design and Drawing
		Art Appreciation and Painting for Children 8-9
	2:15 P.M.	Motion Pictures
	4:05 P.M.	Motion Pictures